

VOCAL ARTISTS WELL RECEIVED

Three Soloists and Festival Choir
Present Pleasing Program
at the Oliver.

The second of the series of concerts in the May festival series at the Oliver theater Wednesday evening maintained the standard set by the opening program on Tuesday. To those who attended Tuesday's concert that comment is illuminating and sufficient.

The program Wednesday was presented by three solo artists and the festival choir. The latter organization, unique in the fact that its formation was more or less spontaneous, reflected not a little credit upon South Bend singers as a whole.

Frances Ingram, contralto of the Montreal and Chicago Grand Opera companies, Helen A. Brown, soprano, and Theodore Harrison, baritone, were the soloists. Each was enthusiastically received. The entire program was vocal, not a single place being given to an instrumental number, and yet there was not the slightest hint of monotony. The lively appreciation of the audience lagged never an instant, and encores were repeatedly demanded from all of the singers, each of whom graciously responded.

Miss Ingram, whose work in opera had made her familiar to some of South Bend's music lovers, was accorded an ovation when she appeared for her first number, the aria, "J'ai Perdu mon Eurydice," from "Orpheus and Eurydice" by Gluck. The depth and fullness of the singer's tone and all its marvelous sweetness were revealed in this number. Her dramatic presentation gave evidence that her endowment of talent for opera includes a great deal more than a wonderful voice. This fact was further emphasized in the first of the group of songs which comprised Miss Ingram's second number, "L'Heure Exquise" by Fauré. "The Cry of Rachel" by Salter brought the climax when voice and action joined in putting forth such a gripping, soul-seizing effect that for a moment at the close the audience sat tense, then burst into applause which it seemed would never end.

Miss Ingram was the second artist of the evening to pay tribute to the talent of the American composer, Sidney Homer, her presentation of the familiar "Banjo Song" following "Uncle Romeo" by Mr. Harrison. There is a longing, wistful tone in these dialect songs which is their peculiar charm. And certainly the voices of the artists left nothing to be desired in the presentation, both of them having a peculiar sympathetic quality.

Miss Brown, though quite different in appearance, voice and "presence" from Miss Ingram, was none the less charming. The simple frankness of her attitude and the striking beauty of her voice won instant favor with the audience. Miss Brown's opening number was the aria, "Il est bon, l'est doux," by Massenet. This is not florid, a little more melodious, perhaps, than the usual aria, and served to reveal striking qualities in the singer's voice. Miss Brown has power at her command, but it is when she holds it firmly in check that her singing is most charming. She produces a pure rounded tone which positively thrills, in a measure, doubtless, through the suggestion of reserve power constantly present. The closing number of Miss Brown's group, "Maid of Cadiz" was a particularly brilliant and clear-cut piece of artistry.

It is safe to say that Mr. Harrison proved one of the most popular baritone voices ever heard in South Bend. His voice has a particular brilliance and sympathetic quality in the upper register which shone forth in the "Maid of Cadiz" and in the dramatic numbers. He will be heard again tonight.

The numbers by the festival choir besides evidencing a great deal of individual talent reflected considerable credit upon Miss H. B. Griffin, who directed. Mr. Griffin had his singers trained to a remarkable precision, as revealed in the attack as well as the delicate tone shading. This is more remarkable in the organ as the organization was effected but a short time ago. Perhaps the most brilliant number by the choir was "Hall Bright Abode" from Tannhauser. "The Snow" by Elgar, which was given with violin obligato by Frank E. Kendrie revealed the tone shading to best advantage.

This afternoon and evening the concert by the Minneapolis Symphony orchestra are expected to draw large audiences. Mr. Oberholfer's organization has gained in popularity in South Bend steadily since its first appearance several years ago and now has a large following.

Added interest in the afternoon program lies in the fact that a South Bend pianist who has won a high place in the regard of the musical community, Miss Dora Herbenow of the Conservatory faculty will play "Fantasie Polonaise" by Paderewski, with the orchestral accompaniment. Alma Beck, contralto and Richard Czerwonky, violinist, are also soloists for the afternoon. In the evening Frederic Fremantel, tenor, Leonora Allen, soprano, Theodore Harrison, baritone and Correll Van Vleet, pianist, will be the soloists and the orchestra will play Tschalkowsky's symphony "Pathétique."

SOCIAL SESSION.
A social session and dancing featured the meeting of the Royal Neighbors of America at Beyer hall, Wednesday night. Two candidates were initiated during the lodge work which preceded the dancing.

Don't forget the supper at the Old Court House, Saturday evening. Adv.

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THURSDAY, MAY 14, 1914

THE SOUTH BEND NEWS-TIMES.



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TRY NEWS-TIMES WANT ADS

Theaters

WINIFRED GREENWOOD.

Winifred Greenwood will be shown at the Surprise theater today in an American frontier comedy called "The Independence of Susan." This is a one reel drama giving a comprehensive version of the experiences and tribulations of the homesteader. The cast includes Winifred Greenwood, Ed Coxen and George Field.

"Miss Nobody From Nowhere." In this two reel Imp drama we have Miss Ethel Grandin, featured in a role especially written for her by Monte M. Katterjohn, scenario editor of the Eastern Universal company. We feel confident that Miss Grandin has not had a role more suited to her, one that allows her delicate charms, her marked emotional powers and the delightful humor that she is possessed of.

It is a melodrama first and last, there is a thrill and grip of swift moving action and cleverly wrought climaxes, and yet every scene possesses a humaneness with that reflection of humor that counteracts any bitterness that may be left by reason of the tragic note in some of the scenes. The scenes which represent the underworld in which we first find our little heroine, throb with realism. Then we are taken into a modern dancing school and here again we live with the characters, learning all the modern and difficult steps that the heroine used to conquer the "White Way" with. It is said the play will strike deep into the interest of everyone who witnesses it.

Tomorrow will bring "Our Mutual Girl" in chapter No. 10 in which she will dance one of the latest dances called the Maxine which is New York's prevailing craze, and is said to teach anyone who sees this chapter, "The Daughter of a Crook" will be shown. This is a two reel Victor drama.

STORY OF POMPEII.
It is nearly a hundred years ago that Lord Bulwer Lytton wrote "The Last Days of Pompeii," and during all that time it has survived as one of the greatest, romantic novels in the world of literature, and still holds marvelous fascination for hosts of readers. George Kleine has produced a photo drama of the novel.

The production was made in Italy and visualizes all the most important incidents of the story with vivid realism. The heartrending tale of the great love of the blind flower girl, Sydia, for her handsome master Glauco, and her terrible suffering when she learns lone has won his heart are all brought out with telling truth. The tragic results of the efforts to win his love with the use of the love philtre the wicked Arabes gave, and which destroyed Glauco's reason, is dramatically illustrated. And the final episode showing the awful catastrophe of the eruption of the mighty volcano of Vesuvius with its clouds of ashes, flame and smoke, completely destroying Pompeii is said to be the most producing and spectacular grandeur that is awe inspiring and impressive. Taken as a whole it is one of the most remarkable photo dramas that has ever been produced. Mr. Kleine's production of "The Last Days of Pompeii" will be the attraction at the Auditorium for Friday.

HENRIETTA CROSMAN.

The last of the Oliver theater will open on Friday morning, May 15, for the sale of tickets for Henrietta Crossman in "The Tongues of Men." She is only to give one performance here on next Monday evening.

Miss Crossman opened with "The Tongues of Men" in October last at Harris theater in New York. After her New York engagement she went on tour with the play and has presented it in almost every city from New York to San Francisco. Not once has the play failed to please an audience. Such praise has been written of both the play and Miss Crossman that it were reprinted the press agent would

be deemed quietly of overworking his imagination. However Miss Crossman in "The Tongues of Men" is a very unusual attraction.

FIRST ANNUAL DANCE
ATTRACTS BIG CROWD

Garment Workers' Ball Attended by 350—Prizes Given to the Best Waltzers.

The first annual ball given by the newly organized Garment Workers' union, local No. 182, at Place hall Wednesday night was a decided success. Over 350 enjoyed the excellent program of 18 dances which was played by Mattes' orchestra.

Prizes were awarded to Mr. Fisher and Mrs. Gandy for being the best waltzers on the floor. Other prizes were awarded as follows: Miss T. H. Lorenz, Miss Belle Danfield, T. H. Avery, Mrs. Clarence Stahl, Miss Belle DeSonia, George Thissell, Otto Berndt, L. Bouge, Mrs. Ed Zook, John Mulhall and Mrs. A. J. Scanlon.

The committee in charge of the evening was composed of Miss Hattie Laudeman, Miss Lena Manchester, Miss Marie Rockstroh, Miss Ethel Ports, Miss Bess Hay, Miss Gertrude Malnes, Miss Bertha Lonergan and August Hagquist, guardian of the organization.

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Dayton, Ohio.—"Lydia E. Pinkham's Vegetable Compound relieved me of pains in my side that I had for years and which doctors' medicines failed to relieve. It has certainly saved me from an operation. I will be glad to assist you by a personal letter to any woman in the same condition."—Mrs. J. W. SHERER, 126 Cass St., Dayton, Ohio.

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Ray Snallwood is the director of the play. He has made those scenes which represent the underworld in which we first find our little heroine, throb with realism. Then we are taken into a modern dancing school and here again we live with the characters, learning all the modern and difficult steps that the heroine used to conquer the "White Way" with. Then there is the stage and the strong lights. The contrasts are keen and the heart-interest is appealing. In fact it is a play to strike deep into the interest of everyone who witnesses it—one that makes you think, and yet at the same time leaves a pleasant taste in your mouth—pleasant reflections.

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